

**FALL 2019**

**Courses and Professors in the  
English Department**



**A detailed description of  
English Department courses**

**FALL 2019**  
**English: Literature and Writing**

<i>Course #</i>	<i>Course Title &amp; Cross-lists</i>	<i>Location</i>	<i>Days</i>	<i>Times</i>	<i>Instructor</i>	<i>LAF/LAI</i>
Engl. 100.01	Analytical Reading and Writing	HOL 319	TTH	11:30-12:50	TBD	
Engl. 100.02	Analytical Reading and Writing	HOL 111	MW	2:30-3:50	TBD	
Engl. 100.03	Analytical Reading and Writing	HOL 209	TTH	8:00-9:20	TBD	
Engl. 100.04	Analytical Reading and Writing	HOL 209	TTH	1:00-2:20	TBD	
Engl. 100.05	Analytical Reading and Writing	HOL 211	MW	1:00-2:20	TBD	
Engl. 102.01	Academic Writing Seminar	HOL 111	TTH	8:00-9:20	TBD	WA
Engl. 102.02	Academic Writing Seminar	HOL 217	MW	9:30-10:50	TBD	WA
Engl. 102.03	Academic Writing Seminar	GRG 271	MW	9:30-10:50	TBD	WA
Engl. 102.04	Academic Writing Seminar	HOL 111	TTH	9:30-10:50	TBD	WA
Engl. 102.05	Academic Writing Seminar	HOL 319	MW	11:30-12:50	TBD	WA
Engl. 102.06	Academic Writing Seminar	HOL 217	TTH	11:30-12:50	TBD	WA
Engl. 102.07	Academic Writing Seminar	HOL 207	MW	1:00-2:20	TBD	WA
Engl. 102.08	Academic Writing Seminar	HOL 315	TTH	1:00-2:20	TBD	WA
Engl. 102.09	Academic Writing Seminar	HOL 209	MW	2:30-3:50	TBD	WA
Engl. 102.10	Academic Writing Seminar	HOL 207	TTH	2:30-3:50	TBD	WA
Engl. 102.11	Academic Writing Seminar	HOL 217	MW	8:00-9:20	TBD	WA
Engl. 102.12	Academic Writing Seminar	HOL 111	TTH	9:30-10:50	TBD	WA
Engl. 102.13	Academic Writing Seminar	HOL 115	TTH	11:30-12:50	TBD	WA
Engl. 112.01	Fiction	HOL 213	TTH	1:00-2:20	Claudia Ingram	HL, H, APW
Engl. 126.01	Literary Inquiries	HOL 211	TTH	11:00-12:20	Daniel Kiefer	HL, WA, H, APW, WF
Engl. 130.01	Literature of the Americas <i>Cross-listed with REST</i>	HOL 207	MW	11:00-12:20	Clarissa Castaneda	HL, WA, H, CPI, WF
Engl. 201.01	Critical Reading	HOL 207	TTH	1:00-2:20	Daniel Kiefer	
Engl. 202.01	Texts and Contexts	HOL 211	MW	9:30-10:50	Heather King	
Engl. 210.01	Poetry	HOL 209	TTH	9:30-10:50	Claudia Ingram	HL
Engl. 213.01	Drama	HOL 213	MW	1:00-2:20	Nancy Carrick	HL
Engl. 221.01	Shakespeare to 1600 <i>Fulfills pre-1800 requirement</i>	HOL 213	MW	2:30-3:50	Nancy Carrick	
Engl. 239.01	Chicana/o Literature <i>Cross-listed with MVC, REST &amp; WGS</i>	HOL 209	MW	1:00-2:20	Clarissa Castaneda	HL, DD, H*, CPI*, OC*
Engl. 308.01	Mentoring College Writers	HOL 217	TTH	9:30-10:50	Bridgette Callahan	WB
Engl. 311.01	Film & Literature <i>Cross-listed with MVC</i>	HOL 207	MW	2:30-3:50	Clarissa Castaneda	
Engl. 320.01	Medieval Literature		MW	11:00-12:20	TBD	
Engl.334.01	Representing the Holocaust <i>Cross-listed with REST</i>	HOL 207	TTH	9:30-10:50	Sharon Oster	

Engl. 402.01	History of Literary Criticism and Theory	HOL 319	TTH	1:00-2:20	Anne Cavender	
Engl. 420.01	Senior Seminar in Literature	HOL 207	TTH	11:30-12:50	Sharon Oster	WB
Engl. X04.01	Writing Studio 10 units, cap. 72	TBA	TBA	TBA	Bridgette Callahan	

**FALL 2019**  
**Courses taught by English Faculty**  
**in other departments**

<i>Course #</i>	<i>Course Title &amp; Cross-lists</i>	<i>Location</i>	<i>Days</i>	<i>Times</i>	<i>Instructor</i>	<i>LAF/LAI</i>
JNST-000N	Greek Stories in Plays and Vase Painting <i>Cross-listed with ENGL, MVC &amp; ARTH</i>	HOL 213	TTH	2:30-3:50	Nancy Carrick	
JNST-000I	Reading Ourselves	BEK 9	TTH	2:30-3:50	Daniel Kiefer	
FS 100-C	Love Stinks (Yeah, Yeah)	HOL 211	TTH	2:30-3:50	Sharon Oster	

**FALL 2019**  
**English: Literature and Writing**

**ENGLISH 112-01**  
**Fiction**  
**Claudia Ingram**

**TTH 1:00-2:20**  
**HL, H, APW**

Why do we read and watch fictions – made-up stories? Stories give structure to experience, and perhaps suggest meanings for it. As J. Hillis Miller suggests, some stories reinforce important cultural assumptions and roles, allowing us to imagine ourselves in those roles; others give us a safe place to call those assumptions and roles into question. But does that fully account for our enjoyment of them? Perhaps stories satisfy curiosity or a desire to trace complex patterns. Whatever the gratifications of doing so, fictions allow us to reimagine the world.

In this class, we will focus on stories and novels written in the United States since 1950. Novelists in this time and place have experimented provocatively with theme, point of view, and narrative structure. Some of them offer dark humor and political insight; many evoke, unforgettably, American places and cultural encounters, or weave memory together with contemporary experience by means of hybrid genres. All will allow us to consider how, and why, our culture continues to produce and remake “literary” works.

**ENGLISH 126-01**  
**Literary Inquiries**  
**Daniel Kiefer**

**TTH 11:00-12:20**  
**HL, WA, H, APW, WF**

Let’s study a whole array of good writing, in fiction, poetry, and drama, including contemporary works. The purpose is to increase your enjoyment of literary form by seeing how it’s constructed. We’ll have plenty of discussion in class, and you’ll do various kinds of writing, so as to sharpen your skill in making arguments. We’ll attend a performance of a Shakespeare play as well. More pleasure in reading by reading more deeply – that’s our chief aim.

**ENGLISH 130-01**  
**Literature of the Americas**  
*Cross-listed with Race and Ethnic Studies*  
**Clarissa Castañeda**

**MW 11:00-12:20**  
**HL, WA, H, CPI, WF**

This a reading and writing intensive course which focuses on literature of the continental Americas and argumentative essay writing. Students will write three short essays and

three longer (5 page) essays throughout the semester. The long essays expand on the content of the short essays. In class, students will develop a writing journal with entries that will be compiled for submission as a final writing project. Writing assignments will focus on close reading the subject text with attention to literary device and connotative meaning in relation to the aforementioned themes and concepts. Writing instruction is part of our class structure; exercises to improve rhetorical skills in writing, critical analysis in writing, re-writing, proof-reading, and writing in response to a specific question or prompt will be part of in-class and homework assignments. Readings range from 19<sup>th</sup> century modernism in Latin America, to the Latin American avant-garde, magical realism in Latin American and American fiction, and the surreal in indigenous American literature. Themes and concepts explored include hybridity, decolonization, cultural erasure, memory, counter-historical narrative, mestizaje, Latinidad, and indigeneity. Subject texts assigned for reading include works by Ruben Dario, Juan Ramon Jimenez, Jose Marti, Jorge Luis Borges, Pablo Neruda, Gabriel Garcia Marquez, Laura Esquivel, Isabelle Allende, Rudolpho Anaya, Sandra Cisneros, Tomson Highway, and Sherman Alexie

**ENGLISH 201-01**  
**Critical Reading**  
**Daniel Kiefer**

**TTH 1:00-2:20**

This course charges off in three directions at once: close interpretation of poetry, fiction, and drama; practice in writing arguments about literature; and forays into critical analysis. Our reading will go from literature to criticism and back again, with some writing due every couple of weeks. In poetry we'll study Keats or Dickinson, in fiction Charlotte Brontë's *Jane Eyre* or Mary Shelley's *Frankenstein* or a contemporary American novel, and in drama a Shakespeare play at least. Please come ready to talk freely and fully about what we're reading. And gear up to write critical exercises and essays that concentrate on literary form.

*Prerequisite: one 100-level literature class or comparable first-year seminar or by permission.*

**ENGLISH 202-01**  
**Texts and Contexts**  
**Heather King**

**MW 9:30-10:50**  
**WR, IMLI**

This course is designed to build upon the close-reading skills you developed in English 201, further preparing you for upper-level work in literary studies. We'll continue the close reading practices with which you're familiar, and we'll move into other kinds of reading, like historical criticism, feminist criticism, post-colonial criticism, and other schools of reading to increase the number of lenses with which you can approach a text. We will consider how a story becomes part of the canon, and how it morphs and grows over time. You will also complete a research paper, so that you become familiar with the standard research methods and sources in our field. The tentative reading list begins with

Mary Shelley's *Frankenstein*, then takes up the stage adaptation by Nick Dear, and the reworking of the story in Victor LaValle's graphic novel *Destroyer*.  
*Prerequisite: Engl. 201 recommended.*

**ENGLISH 210-01**

**TTH 9:30-10:50**

**Poetry**

**HL**

**Claudia Ingram**

We will analyze and celebrate language at its most passionate, most beautiful, and strangest. We will read – and listen to – poets from many eras, including our own.

**ENGLISH 213-01**

**MW 1:00-2:20**

**Drama**

**HL**

**Nancy Carrick**

As Tolstoy tells us, "All happy families are like one another; each unhappy family is unhappy in its own way." We will read plays in which unruly love challenges families and the communities they comprise. From Agamemnon and Clytemnestra to Kate and Petruchio, from Nora and Torvald to Stella and Stanley, we will explore the consequences of passion as depicted on the stage. We will read Greek tragedy and modern comedy, Shakespeare and Williams, and view a few contemporary films. As each work invites you into its world and the perspectives of the time in which it was written, we will discover both the traditions of tragedy and comedy and innovations in the forms. We will read, discuss, debate, perform, and write.

**ENGLISH 221-01**

**MW 2:30-3:50**

**Shakespeare to 1600**

*Fulfills pre-1800 requirement*

**Nancy Carrick**

With attention to Shakespeare's times, his linguistic and literary tradition, and his stage, English 221 will focus on selected sonnets and early plays, likely including *Taming of the Shrew*, *A Midsummer Night's Dream*, and *Richard II*. Class discussion, informal writing, watching live performance, an exam, and performances will offer a variety of ways to encounter Shakespeare's work.

**ENGLISH 239-01****Chicana/o Literature**

*Cross-listed with Race and Ethnic Studies  
and Women, Gender, and Sexuality Studies*

**Clarissa Castañeda****MW 1:00-2:20  
DD, HL, H, CPI, \*OC**

This an oral communications intensive course which focuses on Chicana/o/x literature. Students will present on three subject texts; presentations are staggered throughout the semester. There is a midterm exam, and a final essay (5-6 pages). In class, students will have the opportunity to improve their ability to communicate their critical observations about a text during focused class discussions. One of the goals is to provide students with the opportunity to connect their ideas to those of their peers. Such discourse can lead to critical insights which are unique to oral discourse. Oral communications instruction is part of our class structure; exercises and readings to improve rhetorical skills in the context of oral presentations will be part of in-class and homework assignments. Readings range from the mid-20<sup>th</sup> century to the present and include the following narrative types: poetry, fiction, non-fiction, short story, visual art work, video, film, and music. Themes and concepts explored include the Chicana, Latinidad, mestizaje, queer realities, Chicana feminism, decolonization, deviance, myth, indigeneity, cultural reconquista, testimonio, and the Pachucada. Subject texts assigned for reading include works by Americo Paredes, Gloria Anzaldua, Oscar Zeta Acosta, Graciela Limon, Ruben Martinez, Brando Skyhorse, Lorna Dee Cervantes, Lori Ann Guerrero, Luis Valdez, Gregory Nava, Lalo Guerrero, Ana Castillo, and Victor Hernandez Cruz.

**ENGLISH 308-01****Mentoring College Writers****Bridgette Callahan****TTH 9:30-10:50****WB**

Hannah Arendt contends that “Every activity performed in public can attain an excellence never matched in privacy; for excellence, . . . the presence of others is always required.” This course will seek to burst the myth of writing as a solitary activity, replacing it with an image of writing as an activity best achieved in “the presence of others.” Toggling between theory and practice, we will learn both the historical and theoretical underpinnings of working with college writers, as well as the practical skills of this work. We will first study the fundamentals of a writing mentor’s roles, with an eye toward preparing those of us who will begin working as tutors in U of R’s Writing Center. As the semester progresses, we will shift to a more nuanced examination of both writing mentors and writing center theory. We will also attend to the practical considerations of writing mentors, including both mock tutorials (role-playing) and one-to-one peer response. By working with each other and reflecting on ourselves as writers, we will explore the writing process in general, along with the particulars of our own writing and writing processes. Assignments will include two essays (one that will be based on observations of tutoring sessions), an article facilitation, and a review of an online writing lab (OWL).

NOTE: To receive WB credit for this class, students *must* have full *junior* standing.

*Prerequisite: Completion of the WA requirement*

**ENGLISH 311-01****MW 2:30-3:50****Film and Literature***Cross-listed with Media and Visual Culture Studies***Clarissa Castañeda**

This course focuses on the discourse within and between film noir and roman noir from the mid to late 20<sup>th</sup> century. Students will present on one film and one novel; presentations are staggered throughout the semester. There is a midterm exam, a final exam, and a digital “read the image” project. The project asks students to select one image from each text and analyze its relation to the concepts and themes discussed in class. Readings include the following narrative types: fiction, film, literary criticism, and film criticism. Themes and concepts explored include masculinity, femme fatale, mise-en-scene, aurality, urban crime, dead city, deviance, antihero, melancholy, moral corruption, evil, and paranoia. Subject texts assigned for reading include works by Sahiel Hammett, Patricia Highsmith, Raymond Chandler, and Daphne Du Maurier. Films may include *Maltese Falcon*, *Double Indemnity*, *Sunset Boulevard*, *Rebecca*, *Gilda*, *Touch of Evil*, *Chinatown*, *The Talented Mr. Ripley*, and *LA Confidential*.

**ENGLISH 334-01****TTH 9:30-10:50****Representing the Holocaust***Cross-listed with Race and Ethnic Studies***Sharon Oster**

This course will focus on firsthand Holocaust testimony and what it means to “witness” the Holocaust and recount it, as well as narratives from the “second” and “third” generations of Holocaust survivors. Whether understood as a set of historical events and experiences comprising the Nazi genocide, as an object of knowledge, or as a source of individual and collective suffering, the Holocaust poses significant challenges to representation. We will therefore explore Holocaust experiences through multiple lenses and as represented in a variety of genres, possibly including: survivor memoir, video testimony, poetry, the short story, essay, novel, graphic narrative, and film. We will address some of the following questions: How do those who survived the Holocaust, or who live long after, recount and narrate what happened and its impact on the individual? What techniques, literary patterns or tropes distinguish Holocaust writing, and help us identify what we might call “Holocaust aesthetics”? What debates have occupied scholars of Holocaust literature, and how can we contribute to those debates ourselves? Authors may include: Anne Frank, Elie Wiesel, Primo Levi, Art Spiegelman, Cynthia Ozick, Jonathan Safran Foer, Nathan Englander, or Amy Kurzweil; and films such as *Au Revoir Les Enfants*, *Life is Beautiful*, *Son of Saul*, or excerpts from Claude Lanzmann’s *Shoah*. The class will involve extensive writing: regular “think pieces,” a midterm, a literary criticism review, and one longer final paper or exam.



**ENGLISH 402-01**  
**History of Literary Criticism and Theory**  
**Anne Cavender**

**TTH 1:00-2:20**

This course will introduce you to European literary theory from the ancient Greeks up until the early part of the twentieth century. It's a savory alphabet soup (Aristotle, Augustine, Arnold; Boccaccio, Burke; Coleridge, Eliot, etc. on to Sidney, Schiller, Shelley, Vico, Wilde, Woolf, Wollstonecraft and Yeats) brimming with arguments about what exactly literature is and why literature is important, visionary, frivolous, or dangerous. As we study these different approaches, we will become aware of our own preconceived notions of literature's definition, use, and proper handling. Who is lurking inside your brain? Plato, Wordsworth, Locke? Come and find out! The wonderful part of studying early literary theory is that many of these theorists were also poets, playwrights, and novelists, so creative writing majors will find sympathetic company here.

*Prerequisite: junior standing or by permission.*

**ENGLISH 420-01**  
**Senior Seminar**  
**Sharon Oster**

**TTH 11:30-12:50**  
**WB/WD**

The senior capstone is the culmination of University of Redlands English majors. This senior capstone seminar will support the development, research, drafting, and revision of your senior thesis project. The seminar emphasizes **process** as much as (if not more than) **product**; much of our time, then, will be dedicated to reflecting on what we do in the discipline of English/literary studies – and on how and why we do it. The seminar will include whole-group meetings, small writing-group conferences, individual meetings with the professor, and forums, at the end of the term, for public presentation of the capstones. The capstone paper will take the form of an extended research paper (in the range of 20 pages) – preferably a further development of a paper written for a previous course. The paper will have a strong argument, clearly presented, in the context of a larger critical conversation.

*Prerequisite: senior standing recommended.*

**FALL 2019**  
**Courses by English Faculty**  
**in other departments**

**JOHNSTON SEMINAR, JNST-0000N**

**TTH 2:30-3:50**

**Reading Ourselves**

**Daniel Kiefer**

Let's investigate how we engage with what we read, how we involve ourselves in other lives on the page and thereby discover ourselves as we go. What secures our sympathy with radically different characters, cultures, ethnicities, genders, sexualities, factions, and beliefs? How do we fashion ourselves and our intents in reply to those differences? The literature we study may include memoir, fiction, poetry, drama, and polemic. We might choose among these authors: James Baldwin, Otessa Mosfegh, Tommy Orange, Yuri Herrera, Ocean Vuong, Han Kang, Jane Austen, Sarah Kane. We may read analytical pieces, too, by writers like Alexander Chee and Martha Nussbaum.

I would ask you to write frequent reflective and critical papers in reaction to what we read. Those papers may be autobiographical, analytical, experimental, or creative – as you wish. Then I'll urge you to transform those writings into longer essays requiring careful argument. Speaking up in class is our best way to learn from each other. Every time we meet, please contribute something helpful, whether by suggestion, quarrel, question, or complaint. We want to hear what you have to say.

**JOHNSTON SEMINAR, JNST-0000I**

**TTH 2:30-3:50**

**Greek Stories in Plays and Vase Painting**

*Cross-listed with English, Art History, and Media and Visual Culture Studies*

*Fulfills pre-1800 requirement*

**Nancy Carrick**

This seminar will explore the stories the Greeks told as they are revealed in the great tragedies of Aeschylus, Sophocles, and Euripides and in ancient Greek painting. We will examine how the playwrights and painters alike chose their stories from the traditions they inherited and how they presented the details of those stories. We will explore Greek theatrical performance and stagecraft, the craft of actors and chorus, the conventions of narrative art, and topics of your choosing. You will have a variety of ways to encounter the Greeks' world through its art and theatre: in discussion, informal journal reflection, researching an aspect of the making of the stories, writing, and, if you wish, other media.

**FS 100 – FALL 2019**  
**Love Stinks (Yeah, Yeah)**  
**Sharon Oster**

**TTH 2:30-3:50**  
**FS, WF**

What is love? (Baby, don't hurt me, no more.) Is it really all you need? Where *is* the love? We will explore various types of love in literature: classical, modern, Western, Eastern, romantic, familial, neighborly, unrequited, and dangerous. We'll look at love and loss, how people talk about love, and don't talk about it, through the exploration of multiple literary genres: essays, novels, short stories, poetry, and film. Starting with Plato's *Symposium*, we will ask how love structures relationships between "self" and "other," intimately, socially and collectively. This class will introduce you to the basics of University life: seminar preparation and participation, time management and organization. This course is also writing-intensive, so we will learn various strategies of university-level writing. We will also practice the fundamental skills of literary interpretation. Expect a lively, interactive seminar – with large and small group-discussions – and plenty of writing. Bring an open mind, and you are guaranteed to learn and help others learn!

## BIOGRAPHIES

### BRIDGETTE CALLAHAN

Bridgette has been teaching writing at the University of Redlands for over six years, but her experiences also include working as both a T.A. and a writing tutor at Cal State San Bernardino, as well as teaching abroad in Korea in 2013, working with high school writers in 2014, and teaching aboard a Navy aircraft carrier in 2015. She now works as the College Writing Coordinator, so she doesn't have as much time to spend her summers teaching in unusual places.

### NANCY CARRICK

Nancy teaches Shakespeare, Milton, and drama in its many guises. She is especially interested in the interdisciplinary study of dramatic images on stage and in book illustration, in classical texts and vase painting, and in the interaction of text and performance.

### CLARISSA CASTAÑEDA

Clarissa Castañeda's teaching and research interests include Latin American and Native American literature, and intertextual relationships between literary and visual arts, American Ethnic Literature, Poetry, Speculative Fiction, and Translation Theory. Clarissa's current research projects include: border consciousness and arts production, poetics-as-archive, and postmodern fringe narrative discourse. She is currently a PhD candidate (12/2018 Dissertation filing) in English at UC Riverside.

### ANNE CAVENDER

Anne Cavender studies and teaches classical Chinese poetry, British and American modernism, and cross-cultural poetics, particularly the relationship between literature and ethics in the Chinese and Western traditions. Many of her classes will be cross-listed with Asian Studies and can be taken for credit under either major.

### CLAUDIA INGRAM

Years ago I was a lawyer, and I'm still interested in that discourse. Now I'm drawn to the ways poems and novels complicate things.

## DANIEL KIEFER

It took only a few years for Redlands to change my dreary existence to a life of glamour. I used to be so drab, teaching only the household poets of the nineteenth century. Now I go dancing under the stars with disreputable poets and theorists of every kind. After decades of earnest propriety--seminary high school in Cincinnati, college in Boston, graduate work at Yale, teaching in the coal fields of Southern Illinois -- I've become dissolute in Tinseltown. If Johnston is the cause of my ruin, that's all right; somebody had to take over.

## HEATHER KING

Born in Claremont, CA, I come back to the area by way of Boston University (BA) and the University of Wisconsin (Ph.D.), now recreating a sunny Southern California childhood for my two sons. My research on 18<sup>th</sup> century British writers has convinced me that discussions of literature should always be both rigorous and a bit irreverent. My particular interests center on women's writing and questions of morality, but don't let that mislead you -- whatever the genre, whatever the time period, I'm determined to find the meaning **and** the merriment in the text.

## SHARON OSTER

My research focuses on late-nineteenth-century American literary realism, Jewishness, and temporality (culminating in a recent book, *No Place in Time*, published by Wayne State UP, 2018); as well as Jewish and Holocaust literatures. I am also interested in spatial and digital approaches to literature. I teach a range of courses in nineteenth- and twentieth-century American literature, like "Coming of Age in the Gilded Age"; "Holocaust Memoirs: Reading, Writing, Mapping"; "Immigrant Literature"; "American Jewish Literature"; "Autobiography and Graphic Narrative"; "History of Literary Criticism and Theory"; the English Capstone; and occasionally courses on satire, time travel, or on the 1960s.